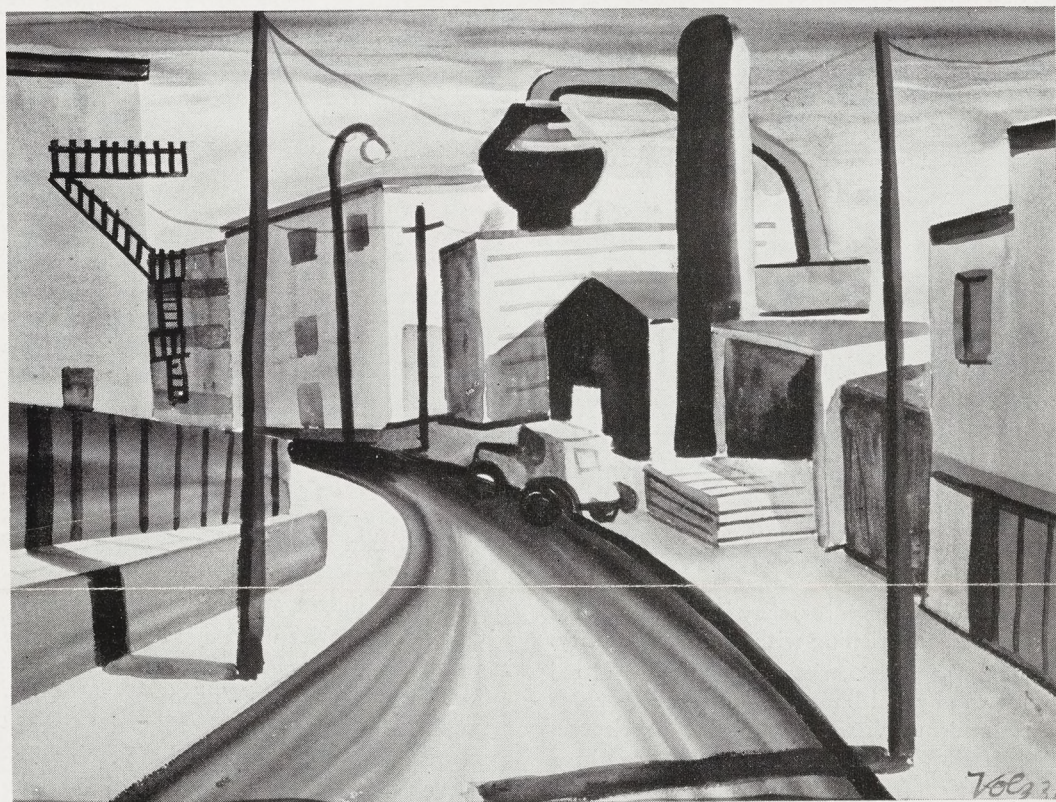


SAN FRANCISCO ART ASSOCIATION BULLETIN

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SUNDAY MORNING IN THE MISSION, by Herman Volz

Second Water Color Annual Opens at Museum Juror Discusses Methods of Jurying

By JOHN HALEY

WITH the exhibition of eighty-eight paintings by sixty-three artists chosen from a large number of submitted works by a jury of five, the San Francisco Art Association opens its second water color annual. Of the material shown, one picture seems as much "in the mode" as another. This does not mean that they are all alike or that there is not some very distinguished work in the exhibition. At the end of the first third of the twentieth century no single type of painting can completely exemplify the mode, so we find the artists working toward one or another of the following ideals:

1. Painting for its own sake, i. e., relation of colors to forms and of color forms one to another;
2. Painting that expresses a social consciousness;
3. Painting based on the psychoanalytic approach;
4. Painting not concerned with the above problems, but more or less honest interpretations of subjects taken from nature in terms of a variety of styles, academic—in the nineteenth century Beaux Arts tradition, personalized individual approaches, and romantic interpretations.

In all four of these classifications, which often overlap, the ideals are sometimes well realized within the limits of the medium of water color and sometimes less well, or poorly realized. An encouraging thing about the exhibition is the appearance of new names of locally unknown artists doing creditable work.

Inevitably the notices of acceptance and rejection bring reactions from artists and laymen, and inevitably the juries of selection and awards are brought to unofficial trial for their parts in producing the show which reaches the public in its formal state. What, then, are the motives which actuate a jury of selection to choose some and reject other paintings, and on what basis are the decisions of a jury of awards arrived at? Because of its relative simplicity the second question could best be answered first.

The ideal jury of awards would be a jury which (take your choice):

1. Best represents the individual preferences of the various jurors;
2. Recognizes the best examples of the different types of work which are handed over to them by the jury of selection;
3. Makes the most effective compromise on the basis of its limitations, i. e., number of awards available and dissimilarity of individual viewpoints.

In each case the jurors may be, and doubtless always are, functioning with absolute integrity.

From the wide variety of works submitted and with physical limitations of space in which to conveniently view them, the jury of selection finds itself with an even less well-defined ideal than that confronting the jury of awards. Is it to select the most up-to-date show possible—is it to select the most unified group possible—is it to select a show representative of all classes of work submitted? Who but the active artist members of the Art Association can answer these questions, and how except by popular vote? It is to the credit of the Artists' Council, working at these problems over a long period of time that progress toward an improved jury system has been made. After the storm of protest which followed the last major annual a joint committee of the Board of Directors and the Artists' Council was formed to gather and report on ideas for a better system of jurying shows, with the expressed intention of making its findings effective for the next spring annual.

A review of past exhibitions indicates that many different schemes have been tried. A common practice was to have a jury of selection pass from one work to another in a room where

all things were exposed simultaneously, making judgments as they proceeded. A weakness of this system was that a strong personality could virtually dominate the selection of work. To insure fairness a plan was devised whereby each artist member was permitted one jury-free work, the work to be specified by the artist. This scheme was discarded when it appeared that some artists seemed to be trying to command undue attention by submitting extra large pieces, or when they seemed to let down their standards of work in the assurance that it would be shown anyway. This differs from the recent suggestion by the Bulletin Editor that one piece of work by each active artist member be included in each exhibition, said work to be selected by the jury from a group of at least three. By this suggestion if an artist submits but one piece the jury is not bound to accept it.

For this year's annuals a voting machine with a push-button system, used effectively in the Oakland Art Gallery, was tried. To one who has participated in the use of the voting machine, some good points and some less desirable appear. In favor of it is the secrecy of the ballot and the fact that lengthy and often unnecessary argument is eliminated. A weakness of this system is that an absolute judgment of a picture must be made within a limited time. Another is that paintings cannot be seen in relation to one another while a judgment is being arrived at.

One scheme as yet untried is that introduced in the recent Oakland Art Gallery annual exhibitions by its Director, William Clapp. A slip of paper printed with "reject" and "accept" spaces for each juror was attached to each painting. The paintings were placed around the room against walls and against racks of simple construction. Jurors could pass on works individually by indicating their choice in the spaces allotted them, or they could discuss paintings at will with other members of the jury. By this method a judgment could be deferred as long as desired, and with works in full view comparative judgments could be made.

Instead of selecting juries each year with high hope in their performing miracles, and then relegating them to the damned with each successive annual, let the individuals who constitute the active artist membership first decide what they want and then make their decisions known in order that a more satisfactory plan may be devised on a constructive basis. To bring the artists into a greater unity in representing themselves to the public will add to the dignity of the arts in California and reflect to the credit of the San Francisco Art Association.



49 P. Q. Z., by Miné Okubo
San Francisco Art Association Water Color Annual

Artists, Attention!

A meeting of the Active Artist Members will be held on Tuesday evening, November 9th, at 8:00 p. m., California School of Fine Arts, for the purpose of selecting candidates for two Artist Directors to serve on the Board of the Art Association. These names shall be placed on the regular ticket to be voted upon in December.

Artists whose work will be exhibited in the Art Association Room at the Museum during 1938 will also be chosen at the meeting. Twenty-four names will be drawn, forming the complete schedule for the coming year.

In answer to the questionnaire sent out by the Artists' Council, about 50 artists signified their readiness to exhibit one-man or group shows.

New Members

Active Artist—Mr. Thomas Craig, Mr. Erle Loran, Mr. Harry Rogers, Mr. Edgar Dorsey Taylor.

Associate Artist—Miss Leonora Daroux, Mr. Victor de Wilde, Mr. Harry Dix.

Statistics on Water Color Annual

Awards Listed

The Water Color Annual, now showing at the San Francisco Museum of Art, contains 88 pieces of work, chosen from between 500 and 600 entries. It represents 63 artists.

Paintings were submitted from many parts of United States, including Los Angeles, New York, Chicago; Portland, Oregon; Seattle, Washington; Oklahoma, Kentucky, Texas, Alabama, Ohio and Massachusetts.

In the accepted pieces artists from Chicago, New York and Springfield, Mass., are included.

Awards are as follows:

Parilia Purchase Prize, \$100—"Sunday Morning in the Mission," by Herman Volz, San Francisco.

San Francisco Art Association Purchase Prize, \$50—"49 P. Q. Z.," by Miné Okubo, Berkeley.

San Francisco Art Association Purchase Prize, \$25—"Abstraction," by Beckford Young, Berkeley.

Artist Fund Prize, \$50—"Audience," by John L. Howard, Monterey.

San Francisco Art Association Bulletin

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Letters From Our Members

Nothing could bring more satisfaction to an editor than *unsolicited* letters from readers.

Whether sympathetic or controversial, whether to support the editor's viewpoint or to present another is of no consequence. The stimulating and important thing is the fact that the material presented is read and discussed.

Because the committee in charge is searching for a solution to the ever-present jury problem, and because the matter is still open for suggestions from the Artists of our association, we print excerpts from three letters recently received.

Perhaps, as we meditate on what would be the most satisfactory method of handling our exhibitions, it would also be well to determine the chief purpose of our Annuals.

Are they primarily for the artist, himself, so that the experience of viewing his work alongside that of his contemporaries may prove to him his growth or weakness? Are they for the artist's own following so that he may maintain his position as a man of standing in his own field? Are they for the general public's education and pleasure?

These questions present just a few of the problems that the committee in charge will have to solve.

M. R.

October 12, 1937.

Editor, San Francisco
Art Association Bulletin:

I was interested to read your editorial in the current BULLETIN, "That Jury System Again."

Your suggestion that artist members submitting three works are entitled to have one of them selected by the jury, parallels my own thought, and is no more than due any artist who has done sufficiently good work to obtain the status of "artist member."

The point of the whole matter is that the Art Association has, in its artist members, a body of sincere and able workers to whom recognition is due. The Annual affords this opportunity. Either the artist members are good enough to show their work, or are so poorly representative of their craft that they should be disbanded as an organization. This, of course, is far from the truth.

Failing recognition of the artist members (who, by the way, make the Art Association possible), why not use the system of the Oakland Art Gallery? Its three-jury method works out admirably, and its shows are uniformly excellent.

Certainly something should be done to do away with the bitter feeling engendered after the jury for the Annual has done its work. It is totally unnecessary, and in its main features, destructive.

Cordially,

EDWARD DE WITT TAYLOR.

October 14, 1937.

Editor, San Francisco
Art Association Bulletin:

The suggestion in the article "That Jury System Again" that one piece of work by each active artist member be included in each exhibition, said work to be selected by the jury from a group of at least three, is an excellent one.

It is an Art Association show, so why not have its active artist members represented by one work?

Is it not better to have the artist submit a group of work which *he* considers his best and not selected because he feels they may coincide with a particular jury's tendencies?

It seems to me that there is a great deal to be said for the idea.

JOHN MOTTRAM.

October 27, 1937.

Dear Editor:

About jury shows—I have seen so many non-jury shows and they are never successful. I feel the personal should never enter into a show, hence the machine is marvelous. Why not have separate rooms for conservative, radical and intermediate work, and three separate juries to judge them. It is difficult for a radical artist to be fair to a conservative painter. The artist could designate on his painting the jury by which his work should be judged. A show that is not a sympathetic unit jars terribly.

Sincerely,

FLORENCE SWIFT.

An exhibition of paintings done by children between the ages of five and fifteen, in the creative art classes conducted by the WPA Federal Art Project, will be held in the San Francisco Public Library Gallery through November 11th.

Mural Conceptualism

By BECKFORD YOUNG

CONCEPTUALISM, in the philosophical sense, deals with ideas of the mind which may be affirmed of reality. In the aesthetic sense, it is based upon two premises:

1. That there exists a field of expression which encompasses ideas of the mind, rather than ideas translated from nature. This field would tend to divide into two major divisions: those ideas which tend toward pure abstract thought, and those ideas which move toward emotions.

This deals with modern architecture and painting which fall into the more geometric and mathematical expressions of that type which deals with human relationships and philosophies. El Greco may be taken as a good example, where he may be said to have translated from nature, the translation was creative and deals with the natures of man.

2. That the artist should not translate from the past or the present, but should create, and, by creation, evolve a time.

In terms of wall decoration, an abstract concept would seem strongly sympathetic, in particular, to that form of architecture and engineering, as developed recently in America, which grow out of large associated forms and functional principles. When realistic forms as ends in themselves are superimposed on such abstract planes, they tend to divorce affinity from the structure and to detract from the form as a whole.

In other words, because of our normal experience of relationship we cannot reconcile the proportionate value of the building with the realistic forms without causing one or the other to suffer. Of greater import, is the fact that the building by its unity and strength may carry us out of ourselves and into another experience, and the realistic elements have a tendency to bring us back into our everyday experience.

An aesthetic expression dealing with planes, space relationships, color, etc., and employing materials and principles of which the building is constructed, could, with restraint and careful consideration, introduce a strong unit of aesthetic vitality.

An exhibition of Mural Conceptualism, including all the new trends and experiments in mural decoration, will open at the San Francisco Museum of Art on the evening of November 12th at 8:00 p. m.

Some of the media included in the exhibition are fresco, tempera, mosaic, marble, wood, stone and metal.



JEWELRY ROCK (Mosaic), by Edgar Dorsey Taylor
Mural Conceptualism Exhibition

Art School Students to Hold Exhibition

The student body of the California School of Fine Arts cordially invites the members of the San Francisco Art Association and their friends to the Annual Christmas Exhibition and Reception at 4:30 o'clock, December 3rd, at the California School of Fine Arts.

This will be a student show, juried by the students, and hung by them. There will be prizes for each department of school work.

California Society of Etchers Announce Awards

The California Society of Etchers announce the awards of their Annual Exhibition.

First Prize, Best Print in Show—"Richardson Bay" (etching), by Julius Pommer.

Second Prize (Open Award)—"The Bridge" (wood engraving), by Charles Surendorf.

Third Prize (Associate Print Award, given to Associate Members of the Society)—"Cypress Trees, Monterey Coast" (dry point), by Edward De Witt Taylor.

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Current Exhibitions in Local Galleries

Amberg-Hirth, 165 Post Street. Through November, Exceptional Gifts, designed and executed by California Artists.

Art Center, Mercedes Building, 251 Post Street. November 1-13, Sculpture, by Lulu Hawkins Braghetta. November 15-29, Oils, by Kedma Dupont.

Artists' Cooperative League, 166 Geary Street. November 1-15, Non-Jury Exhibition, in celebration of National Art Week.

Bay Region Art Association Gallery, Fifth Floor, Capwell, Sullivan and Furth Bldg., Oakland. Open 1:30-5:30 p. m., except Sundays and holidays. November 1-7, in celebration of National Art Week, a window display and special gallery exhibition. November 6-December 7, Third Annual Exhibition of the Bay Region Art Association, Oakland Art Gallery; William A. Gaw, guest of honor.

California Palace of the Legion of Honor, Lincoln Park. Opening November 1, "A Trio of Surrealists." Opening November 15, Pennsylvania Academy Exhibition of Oil Painting.

Courvoisier Galleries, 133 Geary Street. Continuing through November 6, Framing Show. November 8-20, Paintings by Henry Botkin.

De Young Memorial Museum, Golden Gate Park. Through November, Exhibition of Work by Viennese School Children. November 5-December 6, WPA Sculpture Show. November 6-December 6, "Frontier Days," William La Montagne Cary. Continuing through November 22, Prints by British Wood Engravers. Opening November 22, Art of the Dance, in photographs.

Gump Galleries, 246 Post Street. Continuing through November 13, Annual Exhibition of the California Society of Etchers. November 15, General Exhibition of Paintings and Prints.

National Art Galleries of San Francisco, Inc., 565 Sutter Street. November 1-15, Oils, by Emile Walters, American painter of Icelandic subjects. November 15-December 1, Water-colors, by Edith Heron.

Oakland Art Gallery, Civic Auditorium, Oakland. November 6 through December 7, Third Annual Exhibition of the Bay Region Art Association.

Rudolph Schaeffer School of Design, 136 St. Anne Street, Sunday, November 14, from 3 to 6 p. m., Tea and Showing of Arrangements in Fruit and Flowers. November 15-November 20, inclusive, a week of intensive flower and fruit arrangement study; classes daily between these dates from 9 a. m. to 4 p. m. Phone EXbrook 7668 for information.

San Francisco Museum of Art, War Memorial, Civic Center. Continuing through November 7, Twelfth Annual

Exhibition of the San Francisco Society of Women Artists. November 1-21, Painting and Drawings, by Allela Cornell. November 3-30, inclusive, Second Annual Water-Color Exhibition of the San Francisco Art Association. November 4-December 6, Exhibitions of Drawings and Sculpture, by Gertrude Boyle Kanno. November 7-14, inclusive, Exhibition of the California Philatelic Society. November 12-17, inclusive, Exhibition of Hobbies, assembled by the Recreation Commission. November 12-December 31, inclusive, Exhibition of Mural Conceptualism.

Mills College Art Gallery

AN EXHIBITION of Old Masters' Drawings, one of the outstanding art displays scheduled for appearance on the Pacific Coast this year, opened a seven weeks' showing in the Mills College Art Gallery Sunday afternoon, October 24. Its only other appearance will be at the Portland Museum of Art.

Among the exhibitors are the Mrs. W. H. Crocker estate, W. W. Crocker, Charles Crocker and Vernon Sowers of San Francisco, the San Francisco Museum of Art, the M. H. De Young Museum, the California Palace of the Legion of Honor, Lessing J. Rosenwald of Philadelphia, Professor Frank Mather, Jr., of Princeton, Philip Hofer, formerly of the Morgan Library of New York City, and Professor Hermann Frankel of Stanford University.

There are approximately 125 drawings in the show as well as some 50 reproductions. The reproductions, included to make the display as complete as possible, are shown in a separate gallery.

Among the artists represented are Andrea del Sarto, Vasari, Fragonard, Durer, Rembrandt, Watteau, and Tiepolo, as well as a number of "unknown masters."

The Mills Gallery is open Wednesday, Friday and Sunday afternoons from two until five o'clock.